

TO KILL THE BLACKBOARD? TECHNOLOGY IN LANGUAGE TEACHING AND LEARNING

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Abstract

In language teaching and learning, we have a lot to choose from the world of technology: radio, TV, CD-Rom, computers, C.A.L.L., the Internet, Electronic Dictionary, e-mail, audio cassettes, Power-point, and videos/DVDs or VCDs. Table 1 in Appendix C illustrates their advantages and disadvantages. This paper aims to discuss the use and importance of Videos/DVDs as visual aids in language learning and teaching, presenting a sample video lesson focusing on the study of language through literary texts--a novel by Harper Lee. We all know that there are hundreds of films on video or DVD (VCD), which borrow their stories from novels. This paper does not aim to present prescriptions to language teachers, but rather, to make suggestions concerning the effective use of video or films in EFL classes.

Key words: Language Teaching, Technology, Language Learning, Learning Strategies, Learning Styles and Video

Introduction

We are all aware that technology is one of the most significant drivers of both social and linguistic change. Graddol (1997:16) states that technology now lies at the heart of the globalisation process; affecting education, work and culture.

There are various reasons why all language learners and teachers must know about and make use of new technology. Here we need to emphasize that new technologies develop and are disseminated so quickly that we cannot avoid their attraction and influence in any form. If we neglect or ignore technological developments, they will continue and perhaps we will never be able to catch up, irrespective of our branch or discipline. For this reason, it is important for language teachers to be aware of the latest and best equipment and to have a full knowledge of what is suitable and available in any given teaching situation.

There are many techniques applicable in various degrees to language learning situations. Some are useful for testing and distance education, some for teaching Business English or interpreting, some for teaching at primary schools, some for self-study at home. The teaching principle should be to appreciate new technologies in the areas and functions where they provide something decisively new and useful, and never let the machines take over the role of the teacher or limit functions where more traditional ways are superior. Kayaoğlu (1990) emphasizes this as follows:

Trying to make use of technological innovations to make our teaching more effective and meaningful on the part of the learner by providing the students with variety in content and activities is something different from making the use of technology. We should check our own understanding of language learning and decide what we are going to do with the new technologies. The reason why we experienced frustration with the language lab is that the language lab almost became a method of language teaching and became a major purpose, as did video. They can only work and be of value with the help and command of a human. All materials and tools need to be specified, directed and planned by teachers to be of pedagogical value in language teaching.

The use of authentic materials: TV, film, video, radio, and satellites

Language teachers have used authentic material in the form of film and TV for a long time. It is true that radio and TV courses in various countries have been very successful in place of textbook instruction. In recent years some multimedia courses consisting of TV programmes and textbooks, as well as sound and videotapes, have been based on a functional/notional approach. For instance, Eskişehir Anadolu University has used the BBC's "Follow Me" series to teach English to Open University students on television for many years. Radio programmes with visual support, so-called radio vision, have also been quite effective.

Zettersten (1986:101) makes a distinction between authentic materials and didactic materials. In order to gain maximum access to real-life situations with natural and life-like communication, it is necessary to make use of available authentic documents. She quotes Philip Riley's definitions of an authentic document:

(1) The first is a negative definition stating that it is "one which has not been produced for language learning or language teaching purposes". (2) The second is a positive definition stating that it is "one that has been produced in a real communication situation". Naturally, both are necessary to use in a language learning system.

If teachers or individual learners have access to a variety of good authentic documents, supplementary training and testing material can be quite easily produced according to certain fixed models. Some materials may have been produced for particular learning situations in disciplines other than language learning. Films produced for teaching business administration, for example, may be suitable to use for teaching English for specific purposes such as Business English.

Videos/DVDs in Language Teaching and Learning

"English teachers all over the world cry out for materials which can make English come alive for their students. TV, video, and the newer video-related technologies provide just such a resource . . ." (Stempleski, 1995 p.48 qtd in Lebedko).

It is universally recognized that videos as visual aids have a lot to contribute to the process of language learning and teaching, combining education and entertainment. Supporters agree that videos stimulate student interest to acquire the target culture, as well as language (e.g., Stempleski, 1992; Tomalin, 1992). Video is supposed to communicate meaning better than any other media (Tomalin 1992). Here it will be useful to look at the advantages of video in language classes from different perspectives.

The advantages of videos /DVDs in language teaching:

Tatsuki (1997:13) discusses three particular teaching orientations that fit well with what video has to offer:

1. Video as a model of target performance
2. Video as an information model
3. Video as a context for language use

Arthur (1999, quoted in Canning) claims that videos can:

- give students realistic models to imitate for role-play;
- increase awareness of other cultures by teaching appropriateness and suitability;
- strengthen audio/visual linguistic perceptions simultaneously;
- widen the classroom repertoire and range of activities;
- help utilize the latest technology to facilitate language learning;
- teach direct observation of the paralinguistic features found in association with the target language;
- be used to help when training students in ESP related scenarios and language;
- offer a visual reinforcement of the target language and can lower anxiety when practicing the skill of listening.

Canning (2001) discusses the practical implications of using video in the classroom as follows:

Video provides visual stimuli such as the environment and this can lead to and generate prediction, speculation and a chance to activate background schemata when viewing a visual scene re-enacted. It can be argued that language found in videos could help non-native speakers understand stress patterns. Videos allow the learner to see both rhythm and speech rhythm in second language discourse through the use of authentic language and speed of speech in various situations. Videos allow contextual clues to be offered. In addition, video can stimulate and motivate student interest. The use of visuals overall can help learners to predict information, infer ideas and analyse the world that is brought into the classroom via the use of video instruction. In a teaching or testing situation video can help enhance clarity and give meaning to an auditory text; it can create a solid link between the materials being learned and the practical application of it in a testing situation; the video can act as a stimulus or catalyst to help integrate materials or aspects of the language; videos can help manipulate language and at the same time be open to a variety of interpretations.

We can add further potential benefits of using video to the ones mentioned above:

- Videos save time, focusing the learners' attention quickly and keeping it there.
- They can be adapted for use with both large and small classes.

- They are an endless source of grammatical structures and words.
- They contain live speech, (word stress and intonation are important factors in understanding the speaker's intention).
- They can be exploited as a discussion starter.
- They stimulate the listener's/reader's imagination and help readers with a lack of imagination.
- They help readers establish auditory, visual and mental links that help improve their long-term memory.
- They can increase oral comprehension and "stimulate student interaction and communication with other classmates."
- They "promote cross-cultural awareness," and "are adaptable for use with students at any English-language proficiency level" (Rice, 1993, p. vii quoted in Lebedko, 1999).
- Video can be used to distinguish items in a listening comprehension test, aid in the role of recall, help to sequence events, as well as be adapted, edited or changed in order to meet the needs of the language learner (Canning, 1998).

To summarise, the role that video is to take in the teaching process determines how it is used and how material is prepared for use with the video.

We can take great advantage of this technology to teach language, not only on the recognition level, but also at the production level, using techniques that will encourage students to use learning strategies (memory, cognitive, compensation, metacognitive, social, and affective) appropriate to their learning styles.

The activities we can use in video classes may thus appeal to learners with different styles of learning. Students may prefer a visual (seeing), auditory (hearing), kinaesthetic (moving) or tactile (touching) way of learning.

Based on the film, activities such as role-plays, acting out the dialogues, and simulations makes it possible for students to employ actions which contribute to their developing memory strategies. By means of video, students also have the chance to place new expressions in a context with which the new information is linked. This helps them recall those items easily. Here it is necessary to emphasize that, as Oxford (1990) said, memory strategies will be more effective when students are encouraged to use metacognitive strategies (like paying attention-directed or selective) and affective strategies (like lowering anxiety).

Activities like summarizing, after both reading the novel and viewing its film version, taking notes when viewing to answer comprehension questions, and making notes when reading the novel to make comparisons, are all of great importance in enhancing the use of cognitive strategies, which help students manipulate and transform the target language.

Video also helps students use two compensation strategies relevant to reading and listening, that of using linguistic and non-linguistic clues. As Cunnings (2001) states, communication can be achieved without the help of language, because we often interact by gesture, eye contact and facial expression to convey a message. When viewing the film, students have the chance to observe nonverbal behaviour such as the speaker's tone of voice, facial expression, emphasis, and body language (gestures, distance, posture and relaxation/tension). Rand (1997:4) states that the language redundancy provided by these non-linguistic cues through the use of video reinforces and clarifies meaning, filling in communication gaps. (At the same time, they will also become aware of cultural differences in using body language and nonverbal behaviour, both of which are crucial to cross-cultural communication.

How to use Videos/DVDs in the Language Classroom

Reading activities are of two types: (i) intensive; (ii) extensive. For extensive reading, students are generally given a reading list of novels at the beginning of the academic year. Teachers ask students to write a summary of the novel and do an analysis of the characters as an assignment. This is a boring task for students. To make this task more interesting and motivate students, teachers, if possible, can integrate film versions of these novels into in-class reading activities by means of videos. Of course, it is impossible to study the whole novel in one class hour but we can have our students view segments of the film easily.

Some teachers see watching videos as time-filling activity in classroom. They show the whole film non-stop without any activities to present and reinforce the language. As Cunnings (2001) states, "If video is to be used in the classroom to improve listening comprehension, it should be shown in segments and not as a whole."

Suggested Activities in Video Classes

Those who are interested in the use of video in literature classes can benefit greatly from Bauman's article (1995), which presents practical implications in the study of literature through video. Stempleski and Tomalin (2001) also present a variety of practical and useful activities which teachers can use with films at all levels (elementary to advanced). The differences between literature on paper and literature on celluloid are discussed in Table 1 in Appendix B.

We need an integrated approach to the use of video in the language classroom. We must not use it simply in isolation but within a sequence of tasks: Pre-viewing, while viewing, and post-viewing. Below are suggested activities for these three stages when integrating video into reading courses.

Depending on the time available, teachers can do all or some of the activities suggested below.

Pre-viewing activities

Any pre-viewing activity will be associated with developing learners' comprehension strategies and preparing students "to see the video by means of activating schema, that is, tapping students' background knowledge or trying newly introduced information to materials previously introduced" (Stoller, undated)

Activities

- Tell students they are going to watch/listen to a story about....
What do they expect to hear and see?
- Class discussion about the theme of the story
- Give students two minutes to brainstorm vocabulary related to the story
- Have students put written summary of video in order

Guessing

- Have students watch the video with sound off, then guess what people are saying.
- Ask students to guess what happens in the story, using flashcards of the story.
- Ask students predict the story by numbering pictures from the story on a worksheet. To make the worksheet draw basic pictures illustrating the main ideas of the story on paper. Make sure they are in a different order to that in the story.

While-viewing activities

We can have students watch the video more than once. The aim for watching the video the first time, and subsequently, will probably be different.

General Listening: Tasks completed while viewing a video for the first time are commonly associated with developing listening skills. Here students listen for global understanding. Activities for a second viewing are often associated with gathering specific information and presenting or reinforcing language (grammar, vocabulary, functions).

Activities

Developing listening skills

Have students watch the video to confirm predictions made in the pre-viewing activity.

Have students answer comprehension questions.

Stop the video and asks students to predict how it continues.

Providing information

Have students make notes about the content that will be used in the post-viewing activity. This could be information they have either heard or seen.

Presenting or reinforcing language

Paying Attention (Selective)

Have students listen for specific pre-taught vocabulary. 6-8 vocabulary items would be enough. Students say 'stop' when they hear the word(s).

Have students listen for examples of grammatical structures and note them down.

Practising

Have students tell the story along with the video. This could be used after a video has been watched a few times.

The students are given a character in the story and the sound is turned down at various points. The students try to say the words.

Post viewing activities

Post viewing activities aim at encouraging and stimulating the use of newly acquired knowledge that came from the video, and the use of both written and spoken language. Stoller (undated) suggests such post viewing activities as class surveys, video summaries, alternate endings, comparisons, discussion, agree/disagree/unsure activity, ranking group consensus, organisation in writing, speed writing, role-plays, simulation, and debates.

Activities

Using language - Production

Have students read the story and compare it with the video.

Have students act out/record their own version of video.

Ask students to write similar dialogues to the one they heard on the video.

Project work

Have students make posters/wall displays.

Craftwork

Ask students to draw characters from the story.

Make a book based on story.

Stimulus

Learners describe people in the video.

Learners decide how old people in video are.

Learners vote on the best/worst person.

For a variety of activities that can be used in video lessons, search on line:

http://www.teachingenglish.org.uk/try/resourcetry/resource_activities.shtml#three

When I started to teach reading courses in the ELT department at Gazi University in 1989, I assigned students to read some novels as an extensive reading task, one of which was 'To Kill a Mockingbird'. I decided to take my students to the library of the Turkish- American Association to see the film of that novel. They enjoyed watching it and gave positive feedback. Several times upon students' request we went to that library to see other films. At that time, I did not know how to use video when studying a literary text in ELT classes. Of course, I had used it in preparatory classes with young learners, but the videotapes (Video English) were designed for language learning and were accompanied by a book that consisted of the video script of the segments and activities that the students were expected to perform. When working at a state secondary school, I had an in-service training course on ELT Methodology at Boğaziçi University and we were taught how to use video in ELT classes. However, this training was not enough to equip us with the full knowledge and skill to make effective use of videos not specifically designed for language teaching. Here, as a sample lesson, I have chosen 'To Kill a Mockingbird'.

Video Lesson

Before viewing the film, assign the students to read one or two chapters from the novel

Aims:

Listening for global comprehension and specific information.

Speaking, language of description.

Age: 18 upward

Level: Advanced

Materials: Video + book 'To Kill a Mockingbird', by Harper Lee

The novel has twenty-eight chapters and the film of the novel also has twenty-eight sections. Note: Let them have a look at the tasks they are expected to perform while watching the video. Some extracts from the novel to be used during the activities are presented in Appendix A.

Procedure

Pre-viewing activities

- Have the students read selected paragraphs only from the beginning of the story in the novel.
- Ask them to make notes about or underline all the important details about the characters and places.
- Write down information about the following characters; the adjectives that best describe them morally, physically, and psychologically.

	Who are they?	Physical Appearance	Psychological State	Morality
Jem				
Boo Radley				
Mr. Radley				
Mr Nathan Radley				
Atticus				
Dill Harris				
Miss Stephanie Crawford				
Miss Rachel				
Mr Corner				
The judge				
Mrs Henry Lafayette Dubose				
Calpurnia				
Charles Baker Harris				

While-viewing activities

- Have students view this particular part of the story on video/DVD.
- Deliver the worksheets to the students and ask them to circle the correct details in the film, as below.

The narration introduces Maycomb, a tired old town. The year is

- a) 1922 b) 1932 c) 1942

The narrator was _____ years old then. There is a man delivering something. What is it?

- a) letters b) bread c) newspapers

Choose the correct alternatives from the narration:

"Somehow it was hotter then. Men's stiff collars _____ by nine in the morning.

- a) wilted b) melted c) fainted

Ladies bathed ... after their three o'clock

- a) chats b) snacks c) naps

and by nightfall were like soft teacakes with frostings of

- a) sweat b) soot c) cream and sweet talcum.

The day was 24 hours long but it seemed _____

- a) shorter b) longer c) hotter."

That man has got a boy called Boo, who he keeps chained to the bed and he only comes out

- a) on holidays b) at night c) at tea-time

Boo is described as: _____

"Judging from his tracks, he's about six _____ feet tall, he eats _____ squirrels, and all the _____ he can catch, there's a long' jagged _____ that runs all the way across his face, his _____ are yellow and rotten, his _____ are popped, and he drools most of the time."

One day, Boo attacked his father with a _____

- a) knife b) scissors c) razor

He was kept locked up in the _____ of the county jail.

- a) basement b) attic c) garden shed (Aksu, 1996)

- Have students watch the video to confirm their predictions concerning the characters in the pre -viewing activity.
- Have the students answer comprehension questions.

What does Walter Cunningham bring Atticus Finch? A bag of

- a) Hickory nuts b) Hazel nuts c) Chestnuts

Why does Walter bring Atticus the bag?

- a) It's a custom in the town
 b) Because he borrowed some the previous week
 c) To pay him for some legal work

Why doesn't Atticus want to meet Walter?

- a) It embarrasses Walter b) They are old enemies c) It embarrasses Atticus

Is Atticus _____

- a) as poor as Walter ? b) poorer than Walter ? c) Not quite as poor as Walter?

Jem, his son, is up the tree. He 'ain't coming down for breakfast.,
Why?

Also, his father won't let him have a _____

- a) bike b) gun c) dog

In the vegetable patch is a boy, going on 7, who is from _____

- a) Mississippi b) Missouri c) Minnesota

How many weeks will he spend with his Aunt Stephanie?

When a man passes the house, one of the children says about him:

"There goes the _____ man that ever took breath of life."

- a) kindest b) strictest c) meanest

- Stop the video and ask students to predict the continuation.
- Fill in the gaps in this continuation of the narration:

"There was no _____ for there was _____ to go, _____ to buy, no money to buy it, though
Maycomb County had been told it had nothing to _____ but _____ itself."

- Identify language points from the video: adjectives, superlatives. Learners note down any they hear. Or they can check how well they were at using the adjectives to describe the characters in the story during the pre-viewing activity.

Post-viewing activities

- Ask students to summarize the story in the film.
- Ask some of the following questions for Discussion
 - 1) How many stories are there in the film? What about the novel?
 - 2) How much do you think is fact and how much is fiction?
 - 3) What are the main themes in the film? Is there any message that the narrator is trying to give?
 - 4) Give as many examples as you can which pinpoint the location of the story as the Deep South of America in the 1930s.
 - 5) Have racial attitudes changed or remained the same?
 - 6) What are the qualities of the film that make it especially appealing?
 - 7) Would it have been more, or less effective, in colour?
- *Dramatisation*: Ask students to act out the roles of the characters in the story.
- Ask students to compare and discuss the main differences between the film version and the actual written text in terms of the story line, plot, characterisation, viewpoint, setting, and tension.
- Have students read reviews of the film, encouraging them to use the Internet and write their own reviews and share their thoughts with others online. This gives students to *practise the language naturalistically* (see examples of reviews in Appendix D).

Teachers can also use such reviews as a starter for discussion in conversation classes.

Concluding remarks

We should kill neither the blackboard nor the mockingbird. We need blackboards or whiteboards as visual aids and the sound of the mockingbird for relaxation. However, teachers shouldn't be so dependent on the board and textbooks. Use of the title "To Kill the Blackboard?" is intended to attract teachers' attention to the ineffective overuse of the boards on which they mostly transfer knowledge. We can encourage students to be more actively involved in the learning process through the use of films, which also enable students to be entertained while they are learning the language in question.

In the language teaching profession, we need to adapt new technologies to classroom use. Videos can be used as a tool for developing students' listening comprehension and enhancing their intercultural competence as well as presenting new language material or consolidating what has already been presented through the activities suggested in this paper. Today, most classrooms have monitors and video/DVD or VCD players available for teachers to make use of. Student feedback regarding the use of video clips and films in the language class is generally very positive when the materials are authentic and attract to students' interest.

As technology becomes cheaper and more readily available to students it seems appropriate that we, as language teachers, integrate it into our lesson and assessment planning in the same way we have been doing with video, film and computer-assisted learning strategies. Students are surrounded by technology and this technology can

provide interesting and novel approaches to language learning. We can conclude with the following quotation from Canning (2001):

With the increase in educational technology, video is no longer imprisoned in the traditional classroom; it can easily be expanded into the computer aided learning lab (Canning 1998). Interactive language learning using video, CD ROM, and computers allow learners the ability to view and actively participate in lessons at their desired pace. It is recommended that institutions and practitioners encourage the use of instructional video in the ESOL classroom as it enables them to monitor and alternate instruction by fostering greater mental effort for active learning instead of passive retrieval of visual and auditory information.

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Appendices

Appendix A

Extracts from the novel

Extract 1

Maycomb was an old town, but it was a tired old town when I first knew it. In rainy weather the streets turned to red slop; grass grew on the sidewalks, the court-house sagged in the square. Somehow, it was hotter then; a black dog suffered on a summer's day; bony mules hitched to Hoover carts flicked flies in the sweltering shade of the live oaks on the square. Men's stiff collars wilted by nine in the morning. Ladies bathed before noon, after their three o'clock naps, and by nightfall were like soft tea-cakes with frostings of sweat and sweet talcum.

People moved slowly then. They ambled across the square, shuffled in and out of the stores around it, took their time about everything. A day was twenty-four hours long but seemed longer. There was no hurry, for there was nowhere to go, nothing to buy and no money to buy' it with, nothing to see outside the boundaries of Maycomb County. But it was a time of vague optimism for some of the people: Maycomb County had recently been told that it had nothing to fear but fear itself. p.11

Extract 2

' Jem gave a reasonable description of Boo: Boo was about six-and-a-half feet tall, judging from his tracks; he dined on raw squirrels and any cats he could catch, that's why his hands were blood-stained - if you ate an animal raw, you could never wash the blood off. There was a long jagged scar that ran across his face; what teeth he had were yellow and rotten; his eyes popped, and he drooled most of the time. p.19

Extract 3

So Jem received most of his information from Miss Stephanie Crawford, a neighborhood scold, who said she knew the whole thing. According to Miss Stephanie, Boo was sitting in the Jiving-room cutting some items from the May-comb Tribune to paste in his scrapbook. His father entered the room. As Mr Radley passed by, Boo drove the scissors into his parent's leg, pulled them out, wiped them on his pants, and resumed his activities.

Extract 4

Miss Stephanie said old Mr Radley said no Radley was going to any asylum, when it was suggested that a season in Tuscaloosa might be helpful to Boo. Boo wasn't crazy, he was high-strung at times. It was all right to shut him up, Mr Radley conceded, but insisted that Boo not be charged with anything: he was not a criminal. The sheriff hadn't the heart to put him in jail alongside Negroes, so Boo was locked in the court-house basement.

To Kill a Mockingbird, by Harper Lee

Appendix B

Table 1
Differences between literature on paper and literature on the celluloid

In terms of the storyline and plot	
Author has only words at his disposal, descriptive and informative.	Film director makes actors communicate things without speaking but through facial expression, gesture and pose.
Author has unlimited time and space at his disposal, for instance, 'To Kill a Mockingbird' by Harper Lee covers 285 pages and it might take almost 10 hours to read it.	Director has to unravel the plot in no more than two and half hours and has to make a well-considered selection of scenes.
Author can divide the story into clearly indicated, separate chapters.	Director has no such device at his disposal, but uses such time indicators as ten years, 1905.
In terms of characterisation	
Author has to describe characters in detail, which requires him to choose descriptive words carefully.	Director has an advantage over the storywriter because he is able to visualise things.
Author can be as elaborate and precise as s/he wishes to be in describing the inner world of a character.	Director finds himself/herself at disadvantage during the expression of emotions because he has to depend on the acting talents of actors to portray what is going on inside a particular character.
In terms of viewpoint	
Author makes a narrator tell the story and describe every happening through his eyes and writes the story in the I-form, often loaded with personal viewpoints and comments.	Director cannot translate a narrator's character's viewpoint into the version. Having a narrator tell the story in a flashback or having a subjective camera that focuses on people, objects and events as if it is the eye of the I-person, does this.
In terms of plot and tension	
Author creates tension in the story by means of words only, the power of words (their figurative and denotative meaning).	Director creates tension in the film by means of the camera (its angle and focus) and two extra features (sound and music) that make film so much different from literature on paper.

(Adapted from Bauman 1996:29-31)

Appendix C

Table 2. Examples of Technology in Language Teaching and Learning

Examples of technology	Examples of use in teaching and learning	Potential benefits	Potential problems
<i>Radio</i>	Listening to programmes	Learn at own pace, listening skills trained	Can't rewind (unless recorded), lack of visual aids
TV	Watching programmes	Variety of material, listening to target language, visual aids	Can't rewind (unless taped), may be too hard for beginners
CD Rom	Language and grammar exercises, topic-specific	Focused learning, reinforcement, no time limitations	Computer-related problems, need for self-motivation, cost, copyright issues, material can become out-of-date
Computers	Language games	Excitement factor of using computers, independent learning, learning through fun, self-experimentation, immediate feedback	Cost, technical problems, need for training
CALL	Grammar and vocabulary drills	Reinforcement of skills, no time limits, designed specifically for language learning, immediate feedback	Can be boring and repetitive
Internet	Distance learning, use of web pages in class for discussion/exploration, students can create their own web page	Reading target language, up-to-date materials, less formal	Technical problems, need for student training, lack of teacher control, requires careful planning, files can be slow to load
Electronic Dictionary	Consult new vocabulary/phrases	Convenient, fast, portable	Cost, may not contain all vocabulary required (eg slang), problems with the machine (eg- batteries)
PowerPoint	Presentations, language teaching	Easy-to-read and nicely presented, can be scrolled through	Technical problems. Lack of or overload of information
Audio Cassettes	Listening comprehensions (fill-in-the-gaps, multiple choice)	Hearing target language, ability to rewind	Level of target language, a little bit 'dated', technical problems
Videos	Watching feature films/programmes	Hearing target language, ability to rewind, variety of topics, self-study opportunities, exposure to foreign culture in some instances	Level of target language, lack of resources
Tandem learning via Internet	Contact via email/phone with partner in target language	Exposure to target language, increasing knowledge of foreign culture	Need for self-motivation,

(Search) <http://www.cti.hull.ac.uk/malang/notes/2002/lecture3/Examples%20of%20technology1.rtf>

Appendix D

Editorial Reviews

Amazon.com essential video

<http://www.amazon.com/exec/obidos/tg/detail/>

Ranked 34 on the American Film Institute's list of the 100 Greatest American Films, *To Kill a Mockingbird* is quite simply one of the finest family-oriented dramas ever made. A beautiful and deeply affecting adaptation of the Pulitzer Prize-winning novel by Harper Lee, the film retains a timeless quality that transcends its historically dated subject matter (racism in the Depression-era South) and remains powerfully resonant in present-day America with its advocacy of tolerance, justice, integrity, and loving, responsible parenthood. It's tempting to call this an important "message" movie that should be required viewing for children and adults alike, but this riveting courtroom drama is anything but stodgy or pedantic. As Atticus Finch, the small-town Alabama lawyer and widower father of two, Gregory Peck gives one of his finest performances with his impassioned defense of a black man (Brock Peters) wrongfully accused of the rape and assault of a young white woman. While his children, Scout (Mary Badham) and Jem (Philip Alford), learn the realities of racial prejudice and irrational hatred, they also learn to overcome their fear of the unknown as personified by their mysterious, mostly unseen neighbor Boo Radley (Robert Duvall, in his brilliant, almost completely nonverbal screen debut). What emerges from this evocative, exquisitely filmed drama is a pure distillation of the themes of Harper Lee's enduring novel, a showcase for some of the finest American acting ever assembled in one film, and a rare quality of humanitarian artistry (including Horton Foote's splendid screenplay and Elmer Bernstein's outstanding score) that seems all but lost in the chaotic morass of modern cinema. --Jeff Shannon

A small town lesson for the whole world, November 17, 2003

Reviewer: Tony Hinde from Sydney, Australia

It's easy to think "To Kill a Mockingbird" is older than it is. Released in 1962, the same year James Bond was immortalised in "Dr. No," director Robert Mulligan chose to film in black & white, despite Hollywood's rush to adopt the new Kodachrome II color film. Since the story is set in the 1930's, the classic look of the film adds weight to its historic reality.

Adapted from Harper Lee's only book, which won a Pulitzer Prize, the script itself won an academy award. Added to this is a stellar cast who manage to hold their own against the amazing performance given by, Gregory Peck, an actor at the peak of his abilities. For those who also enjoy Robert Duvall's huge body of work, it may be interesting to note this film as his first, in a non-speaking but pivotal role as Boo Radley.

It would be easy to dismiss an old film that deals with the race issue in Alabama. Some might think this topic has been done to death and, to an extent, they are right. But *To Kill a Mockingbird* is not solely about racism. It deals with honesty, justice, fear, childhood, quick judgements and parenthood. Even the race card is dealt with fairly, without blowing things out to sensational proportions. It shows that minor, selfish decisions, which rely on the racism in others, can breed larger evils.

An adult Jean Louise 'Scout' Finch narrates much of the story but it is her father, Atticus, around which the narrative hinges. Played with subtle dignity by Peck, Atticus is a small town Lawyer who agrees to defend Tom Robinson against charges of Rape. He agrees, in the full knowledge that many of his neighbours will hate him for defending a black man and still others will expect him to put up only a token effort. Instead, Atticus does what we know he will... his best.

There is an interesting contrast between what we see of Atticus and how his two children describe him. Apparently he's too old to do anything, like play ball, and they are a bit embarrassed by his quite ways. The trial and its associated moral battles put their father squarely in the spotlight and not in a good way. He and they are attacked and ridiculed but in the end Scout and Jem see a different picture of their old Pop. A man who is strong enough to stand against hatred, and brave enough to highlight the weaknesses of flawed white girl against the strengths of an honest black man.

The name of the film is taken from one of Atticus's rules relating to using a rifle. Jem relates his father's instruction "to remember it was a sin to kill a mockingbird...Well, I reckon because mockingbirds don't do anything but make music for us to enjoy. They don't eat people's gardens, don't nest in the corncribs, they don't do one thing but just sing their hearts out for us."